



Visual Documentation of Transforming Urban Space: A Case Study of Bağdat Avenue

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Abstract

The study focuses on “how urban transformation is perceived and can be demonstrated through photography as a tool for documentation”. The main objective of this research is to analyze urban transformation on Bağdat Avenue located on the Asian side of Istanbul and its surrounding area, which was once a summer resort area in the center of the metropolitan.

The study begins with a short description of urban transformation in the area. Unlike Turkey, in the western countries, radical changes are documented systematically for the purpose of keeping a record. Hence, this paper highlights the importance of documentation of urban space in a transition period, to raise awareness about radical changes in the city image, followed by reviews on photographic documentation of urban transformation around the world. With the aim of analyzing the individual experiences on transformation by a tangible data, a focus group walked through and photographed the area according to their perception of transformation. Majority of the group preferred to show the urban transformation through its obvious and physical indicators. However, it is understood that the reasons underlying the urban transformation are not clearly perceived and described. This empirical study aims to fill a gap in the documentation of urban transformation field.

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1. Introduction

Cities are known as complex, organic and dynamic systems. As a platform of social and cultural segregation, they are affected by global flows that contribute to environmental changes. The spatial systems of cities constantly generate new demands and these new demands create new facilities for urban space, and this causes inevitable changes. For this reason, regarding many different perspectives, the urban characteristics of cities always are in the process of change although all changing processes are unique to that country and to that city. These changes do not occur by themselves; social, political and economic developments have impacts on new formations of city life. Changes, on the one hand build new connections, on the other hand cause the dissolution of some relations. With these relations, new districts come to rise while existing ones transform.

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Nowadays, "urban transformation" can be seen as an important cause of the radical changes in cities. It is a commonly experienced but poorly understood phenomenon. Although, most cities have been involved in transformation plans, there is no single prescription for transformation projects. Interventions, which go under the name of "urban transformation", mostly aim to legalize unauthorized buildings and certify housing units (Karaman, 2013: 716), and result in permanent changes and that have long-term effects on their surroundings. These long-term effects are not seen only on the image of the city but also on environmental perception and experience of citizens. Further, they cause smooth cultural transformations that trigger changes in many fields, from memories to social structures. With neoliberal policies and increasing international economic activities, today, transformation of urban environments has entered into a new phase.

In this study, we selected Bağdat Avenue in Istanbul, as a research location, because it has been under a heavy urban transformation process about a decade and it is encouraged by neoliberal policies. With the aim of analyzing the radical change in this district, we asked a focus group to investigate and demonstrate the features of urban transformation by photograph. They walked through and photographed the district according to their perception. Via this documentation field study, we examined the radical urban change in Bağdat Avenue through our focus group's individual experiences.

It is important to understand the local character of this selected location. Thus the article begins with a brief overview of the urban transformation in the Bağdat Avenue district. In the second part of the article, some historically significant visual documentation projects on urban transformation are reviewed. In the following part, the methodology conducted for this research is explained. Photographic descriptions give idea in evidence about how respondents conceptualize their perceptions about urban transformation. The characteristics of the urban transformation is examined by the photos received from the focus group. These findings of the study is analysed in the results section.

The article concludes by highlighting the necessity for documentation. Also, the facts that prevent documentation studies are underlined. It explores the importance of photography as a documentation tool in recording urban change over time, especially in the countries run by newly implemented policies in the globalized world.

2. Urban Transformation in Istanbul

Although the term of "urban transformation" began to appear following the Second World War especially in Western cities, it has come into widespread use in Turkey in general and Istanbul in particular over the last decade. The impact of globalization on ranking cities and economic, social, political transformation accelerated this change. As a global city, Istanbul has an open structure to change and development. Besides, under the effect of neoliberal policies, economic power and structure, the identity of Istanbul has changed rapidly.

With approximately 15.9 million inhabitants, Istanbul is the largest city in Turkey and plays a major role in the economy. To exist among other metropolises, Istanbul

has been transformed into a “consumer city” with new global restaurants, luxury buildings, and residential complexes. Examined as a rapidly growing city, radical interventions on urban space started to be seen after 1980’s. Discussions regarding urban transformation in Turkey came into prominence with the proliferation of high rise buildings, mass housing projects and gated communities.

Since 1980, the image of Istanbul has been affected by globalization process and neoliberal policies (Öncü & Weyland, 2016; Keyder, 2013a; Candan & Özbay, 2014) The 1980 military coup, reorganization of the economic policies according to free market principles and the decisions taken to become integrated with the global economy were one of the most important factors for the radical changes (Korkmaz, 2007: 187). Then, urban projects in Istanbul gained importance, which can be explained by being competitive in a global environment. The rapid increasing population of the cities, migrations and land prices speeded up the transformation process which can be observed in different forms. New districts, new consumers and also new sociocultural classes have started to show up with the production processes in urban space and these urban spaces turn into one of the most lucrative sources of investment.

Although economic liberalization and urban changes occurred in those years, a fully neoliberal system was not implemented until the new 2000s (Kuyucu & Ünsal, 2010:1484). Parallel to changes in policies and economic dynamics, the Izmit earthquake in 1999 reinforced the new construction policies and market-oriented strategies that shaped the image of the city. New declarations on urban areas have been formulated to construct earthquake-resistant buildings. These declarations have opened a new gateway to interventions in urban space and enabled the application of urban transformation projects (Güzey, 2016:41). To increase the earthquake resistance of house stocks, they turned to renew informal buildings. Under the “Transformation of Disaster Risk Areas” law 16/5/2012-6306 (mevzuat.gov.tr, 2012), urban transformation has accelerated and become a legal obligation, according with improvement, clearance and renewal purposes, in order to establish healthy and safe habitations conforming to technical standards and norms for disaster risk areas and lands.

With the aim of increasing earthquake resistance, authorities gave importance to these projects (Kuyucu & Ünsal, 2010:1494). In some of them, whole neighbourhoods were included in the projects (such as Sulukule, Tarlabası etc.), while the others are place based (such as Bağdat Avenue, Şişli, etc.). In the following section, as a place-based transformation area, Bağdat Avenue and its surroundings will be examined.

3. Definition of the Area: Bağdat Avenue and its surrounding

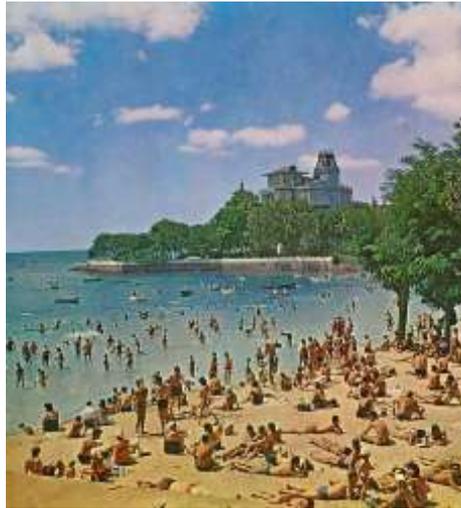
Bağdat Avenue is located in the eastern side of Istanbul in the Kadıköy district. The avenue is known for high land values associated with its well-established location (Fig 1.1). When the background of the avenue and its surroundings are examined, social and cultural reconstruction of the Avenue over the different historical periods can be seen. As Lefebvre indicates, trams, metros, buses play a dominant role in the organization of space in urban scale (Lefebvre, 2014), the area was also shaped by the transportation technologies.

Figure 1.1. Bağdat Avenue



With the start of steam ship services in 1857 and the Haydarpaşa - Pendik suburban train services in 1873, residential and commercial settlements developed around Bağdat Avenue, and neighbourhood units gradually began to take form (Bayhan, 2012). By the beginning of the 20th century until 1960's, the avenue and its surrounding were known as an ideal place for summer residences, due to its sea shore location (Fig 1.2.). In the following decades, significance of trade on the avenue increased considerably, the lower floors of buildings were commercialized, while upper floors were turned into dwellings. In 1973, along with the opening of the Bosphorus Bridge and its surrounding roads, the construction of buildings began to be seen on Bağdat Avenue. This situation has accelerated the development of Bağdat Avenue as a popular residential and commercial area. Nowadays, Bağdat Avenue is generally known as a district with high-income residences and place-based transformation projects.

Figure 1.2. Caddebostan beach around 1960s.



Source: <https://tr.pinterest.com/pin/343751384028039312/?lp=true>

Besides these developments, degradation and loss of town character are becoming apparent in the Avenue like many inner districts in Istanbul in the new millennium. For the sake of urban transformation, construction of new style and high-rise

buildings instead of the characteristic buildings of the Avenue, triggered change in the identity of the Avenue (Fig 1.3.). This radical transformation in urban space can be seen as an influential factor affecting the consciousness of people and how they perceive their environment.

Figure 1.3. Urban transformation in Caddebostan, 2017. The photo was taken by Öykü Ayhan.



Changing urban character can be explained positively; such as familiarity, friendliness, openness, liveliness, and safety, or negatively; such as monotony, unpleasantness, and anti-environmentally. The character of a district and its sense of perception, environmental quality and physical features can be related to these aspects. In addition, various independent actors interact with each other. Therefore the research is motivated by the perception of the focus group on the urban transformation in Bağdat Avenue. The next section briefly discusses the worldwide photographic approaches on documentation of urban transformation with the aim of highlighting the significance of documenting these rapid changes via photography. This will be followed by photographic documentation practices from Turkey.

4. Photographic Approaches on Documentation of Urban Transformation Around the World

In the western countries, urban transformation processes are systematically documented over years to record urban history before it vanishes. These visual records raise awareness about the rapid changes in cityscape herewith. The urban change is mostly photographed by the famous photographers, but it is also photographed by communities or amateurs. Purcell states that these visual records has another positive effect on communities, according to him *“it is becoming clear that the community use of photography can be used to give voice to, and make visible, otherwise hidden groups and community-based issues”* (Purcell, 2009: 112). Besides providing communication on urban issues, it also helps communities to attract attention to public space.

While comparing photographic image with other visual images, John Berger states that, unlike the others, the photographic image does not convey, imitate, or interpret its subject, it is actually its document (Berger, 1980:50). According to Berger, before the invention of the camera there was not anything to document its subject in this way, except human imagination and memory capacity. For the future, documentary photography projects serve as reference to better comprehend and analyse the past. As Baron Pollock, then President of the Photographic Society, famously declared in 1855, *“photography would allow everything subjected to visual observation to be rendered permanent, so that whatever is noticed now be noticed by all the world forever”* (Marshall, 1855: 12). Whereas Sterling mentioned the strong relationship between photography and ideas of development and transformation, with the radical changes evoking desire to document (Sterling, 2016:1159). It is important to review the historical examples of documentation projects on urban transformation and photographers who are passionate about it.

The history of the photographic documentation of urban transformation goes back to the period of Industrial Revolution both in Europe and America. Charles Marville was one of the French photographers who was commissioned by the government to take photos of the neighbourhoods of Paris slated for demolition during Baron Haussmann’s redevelopment of the city between 1853 and 1870 (Sante, 2013). This massive redevelopment included restoration of many of the city’s monuments, building new boulevards, city squares and parks, etc. Marville was commissioned by Paris’ agency on historic works in 1864 and he took a series of about 425 images of the ancient roads that were to be destroyed and redesigned by Haussmann. He visited the same locations re-photographed the roads again after a decade. He also photographed a series of details from new streets of the city such as kiosks, pissoirs, decorative ironwork and gas lights (Novak, n.d.).

According to Kimmelman, it was unusual to see people in Marville’s photos, he was shooting the streets early in the morning when they were empty. In this period, while changing physically, Paris lost its residences who worked for the city while transforming into a capitalised city. (Kimmelman, 2014). Marville's photos should not only be considered as evidence of physical urban change in Paris but they would also be considered as indicators of further social, economic and cultural change in the city.

Eugene Atget, another pioneer of street photography also documented the neighbourhoods of Paris of the late 1890s while French citizens were concerned about the preservation of the historic districts in the city. Atget broke from Marville’s approach, however, in both his exhaustive documentation of the unattractive elements of the city’s spaces, and in his emphasis on the spaces as opposed to the buildings themselves (Delaney, 2002: 48). Atget’s photographs depict the massive modernization of the city and unusually, he did not consider himself as an artist, but rather a document collector. He was mostly a photographer of urban environment, however he avoided photographing the famous landmarks of Paris. He rather concentrated on overlooked details of the city's daily life such as shops with their window displays, stairwells, fairs or

amusement parks. These details show the characteristics of the daily life in Paris in the modernization period.

About half a century later, Bernd and Hilla Becher began documenting water towers, silos, barns, and other industrial architecture in rural areas of Germany in 1957. Their objective "typologies"³ of functional buildings recorded the vanishing traces of an industrial past. The importance of the "typologies" is that these buildings express a functional aesthetics and a significant German design identity. Indeed, they are not functional anymore as a result of technological developments and were condemned to extinction in time. Bernd and Hilla Becher and their contemporaries constituted the famous "Dusseldorf School of Photography" and they visually documented these industrial buildings together in the period of transition from the industrial to the technology age. These photos also illustrate technological and economic aspects of the country's development.

In the US, there have been important governmental endeavours in the Great Depression Era such as Farm Security Administration (FSA) and Office of War Information (OWI) Photograph Collection which form an extensive pictorial record of American life between 1935 and 1944. Roy E. Stryker conducted this photography project. He was an economics instructor at Columbia University, and employed many photographers such as Walker Evans, Dorothea Lange, Russell Lee, Arthur Rothstein, Ben Shahn, Jack Delano. The first stage of the project started with the documentation of the cash loans made to individual farmers. In the second stage, the photographers recorded the lives of the sharecroppers in the southern states and migrant agricultural workers in the western states. In the course of the project, they concentrated on both rural and urban conditions throughout the US (loc.gov, n.d.). These visual records illustrate social, political, economic, environmental and emotional features of American life after the war.

In the following decades, a photographic approach inspired by the landscape photography emerged in America in the 1970s. However, this approach was quite different from the traditional landscape photography followed by the famous landscape photographers such as Ansel Adams and Timothy O'Sullivan. This contemporary approach was concentrated on 'Man-Altered Landscapes'⁴ of the America and then influenced landscape photographers all around the world. Based on these ideas, William Jenkins curated the exhibition titled "New Topographics: Photographs of a Man-Altered Landscape" which was held at the International Museum of Photography (New York) in 1975. He created the "New Topographics" term by combining two fields, "photography" and "topography". Many significant contemporary photographers such as Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore and Henry Wessel took place in the exhibition. Instead of glorifying nature as their

³ Meaning of the "Typology" term is spread over a large area. It is generally described as study of or analysis or classification based on types or categories (<https://www.merriam-webster.com/dictionary/typology>). In this paragraph "Typology" refers to series of photos showing similar physical qualities in which certain buildings were designed.

⁴ 'Man-Altered Landscape' refers to human intervention on land.

predecessors did, these photographers focused on the human impact on nature. Kim Sichel depicted their specific manner as follows:

“Rather than eschewing emotion, they employed a cool, objective style to express their different views about the American landscape. Concerned with moving away from the sublime and romantic landscapes of the West that attracted their predecessors they represented a new generation of artists who were interested in participating in the broad cultural changes of the 1960s and 1970s by using photography to investigate built and populated landscapes and human relations to place.” (Sichel, 2011: 87)

After a few years, another photography project titled “The Rephotographic-Survey-Project”, was exhibited in 1979 in the US. This projects aimed to reevaluate the western landscapes of the US rephotographing them. William Henry Jackson, Timothy O'Sullivan, John K. Hillers, Andrew J. Russell, and Alexander Gardner participated in the Project. They used a specific method described as follows:

“An attempt by a documentary photographer/scholar to understand changes in the landscape by making a contemporary photograph at the same spot as a historical one and comparing the two images. The passage of time in these photographic pairs is often a reflection of human impact on the land. This method was pioneered in the 1970s as part of the New Topographic Photography movement. One of the earliest and most successful rephotographic projects was Second View: The Rephotographic Survey Project, which rephotographed the works of well-known nineteenth-century photographers of the West” (onlinenevada.org, n.d.).

Following in the footsteps of these exhibitions, in 2009, another exhibition was held at the Sam Lee Gallery in Los Angeles. Kate Palmer Abers this exhibition titled “Locating Landscape: New Strategies, New Technologies”. Cheng describes the nine artists showcased as “working at the edges of photography, landscape, technology, and geo-location”. Besides the works of the artists from New Topographics and The Rephotographic Survey Project such as Lewis Baltz and landscape photographer Mark Klett (respectively), the exhibition focused on the works of a younger generation of artists who might be considered being inspired by their predecessors, but have an innovative approach (Cheng, 2011: 159).

In the scope of the exhibition, Paho Mann demonstrated the architectural and cultural relationship between local and global with regards to the economy in homogenized landscapes such as convenience stores. Margot Anne Kelley’s works can be considered as an inquiry into geocaching (with using GPS technology) related to physical, cultural, technological, and virtual landscapes. Andrew Freeman’s work was also striking in terms of national policies and how national histories are hidden in the everyday landscape.

In the last few decades, rapid urban changes experienced all around the world also led to socio-cultural transformations. Some famous contemporary artists such as Dan Graham, Martin Parr, Paul Graham, Edward Burtynsky, Andreas Gursky concentrated on this phenomenon. Their point is to show how environmental changes affect human life. These contemporary photographers, moreover, emphasize political, economic and social aspects of the environmental and urban

transformations. Their themes can be divided into different categories such as race, social inequality, consumption culture, suburban life etc.

5. Photographers working on the problems of urban transformation in Turkey

When documentation of urban daily life in Turkey is examined, Ara Güler's significant body of work should be mentioned. He pioneered photographic documentation of the neighbourhoods of Old Istanbul while he was working in the print press. According to Türel; Ara Güler started his career by being hired as a photojournalist in the 1950s. This was a response to dramatic transformations in Istanbul, such as massive rural-to-urban migration and urban renewal (Türel, 2010: 300).

Ara Güler documented Istanbul during his entire lifetime. Remembering Eugene Atget's approach, Güler's work can also be considered as a visual and historical record of a continuously changing city. His works not only illustrate the streets of Istanbul, but also the daily life of the city. In this regard, these works are strongly connected to social context of the transforming city. Artists such as Gültekin Çizgen and Reha Günay, also took photos of changing Istanbul with a documentary approach.

In recent years, one of the most prominent contemporary artists working on urban transformation, Murat Germen, works on the impacts of urbanization, especially its political context: civic rights and participatory citizenship, documentary sustainability of local cultures, human devastation of nature (Germen, n.d.). On the other hand, contemporary photographers such as Orhan Kolukısa, Volkan Kızıltunç, Sena Özfiliz, Engin Gerçek, Fatih Pınar, Serkan Taycan, Metehan Özcan, Secil Yersel, Balca Ergener should also be mentioned in this study, because of their works concerning urban problems in Istanbul.

In this context, independent attempts, projects, blog pages, photography agencies, institutions discussing urban transformation, urban movements and urban justice in Istanbul, such as Beyond Istanbul⁵ (urban institute), Mekanda Adalet Derneği (association)⁶, İki Deniz Arası/Between Two Seas⁷ (a walking project), UrbanObscura⁸ (project), Reclaim Istanbul⁹ (blog page), Mutlu Kent¹⁰ (blog page), Changing Imaginations of Istanbul¹¹ (research project) should also be mentioned in this study.

⁵ See. <https://beyond-istanbul.org>, (17.04.2018)

⁶ See. <https://beyond.istanbul/mad-113d13810cbe>, (17.04.2018)

⁷ See. <http://cultureroutesinturkey.com/tr/iki-deniz-arasi>, (17.04.2018)

⁸ See. <http://www.urbanobscura.net>, (17.04.2018)

⁹ See. <https://reclaimistanbul.com>, (17.04.2018)

¹⁰ See. <https://mutlukent.blog>, (17.04.2018)

¹¹ See. http://www.en.uni-muenchen.de/news/newsarchiv/2011/2011_oezkan.html, (17.04.2018)

6. Methodology: Analysis of human perception on urban transformation through photography

Determining various psychological and physical attributes about the transformation of the district proved important so that an empirical research has been conducted. There are some significant Turkish photographers who work on the urban transformation in Istanbul. However there is not anyone who specifically and systematically documented the transformation of Bağdat Avenue district visually. We aimed to explore the urban transformation area through the eyes of a focus group. This group could be selected randomly but we decided to choose them from visual communication design students because of their ability to identify visual characteristics, style and form of transformed features of Bağdat Avenue. We would like to find out how design students perceive their environment today. We asked the students to take photos with the aim of demonstrating urban transformation in Bağdat Avenue.

This empirical research consisted of 37 students' 947 photos. The focus was to analyse the perspective of educated people functioning in everyday life to discover environmental features of the district.

Visual data on the perceived environment was collected and evaluated. The indicators of the urban transformation were specified by the group and they took photos to identify Bağdat Avenue's transformation process. After reviewing the photos, we understood that they can be divided into categories. These categories would reveal the the current situation in Bağdat Avenue. The outputs of this field study will give insight on how people perceive their environment. This will be discussed in the following section.

In the research, it is observed that there are currently many local and international photography projects dealing with urban transformations all around the world. It would not be possible to mention every project in this paper. We specified important examples that are related to our empirical research by online searches and we mentioned them in this paper.

The importance of these projects is crucial for social achievements as well as for further academic researches. Therefore, we conducted a project based on visual documentation and interpretation of urban transformation in the district of Bağdat Avenue. To share the findings of the research, we conceived a website¹². It is a platform titled "Sayfiye Records: Memory of the Lost Neighborhood". This platform manifests itself as follows:

"A platform that records the changes that have taken place around the Bağdat Avenue located in Istanbul through history with audio-visual tools. It especially focuses on the urban transformation that has taken place in recent years. It is not only the buildings that are transforming, the change includes everything in the extension of nature and man. With our cameras, we search everything that have been transformed or demolished, worthwhile to be investigated and we pursue the lost.

¹² See. www.sayfiye.biz, (17.04.2018)

It is also an attempt to bring the atmosphere of Bağdat Avenue, which in the past has been a quite special place used as a summer resort of the city of Istanbul, to the present day.” (Belgesay, 2017)

For interacting with local communities as well as opening discussions on the transformation occurring in the district, social media accounts (facebook and instagram) of the “Sayfiye Records” project was launched in parallel with the website.

7. Results

We collected all the visual data received by the focus group and evaluated them. We reviewed **totally** 947 photos taken by 40 students and classified them into ten categories, namely; (1) Buildings, (2) Transportation, (3) Economy, (4) Nature, (5) Construction Materials, (6) Construction Sites, (7) Advertisements, (8) Policy, (9) Daily Life, (10) Destruction.

Table 1, shows that the most photographed category is “Buildings” that 39 students out of 40 preferred to photograph old and new buildings and the ones in the construction process. **Table 1** reveals that, subsequent to the category of “Buildings”, three of the mostly preferred categories are “Destruction”, “Nature” and “Construction sites” respectively: 25 out of 40 people photographed the “Destruction” category, 18 people preferred to focus on the “Nature” category and 17 people photographed the “Construction sites” category among all. It can be observed that the respondents preferred demonstrating the urban transformation through its obvious, physical indicators that are directly related to the buildings. However, it can also be observed that they are well aware that nature is the most damaged in this transformation process.

It can be seen in the **Table 1** that three of the least selected categories are “Transportation”, “Construction Materials” and “Policy” respectively. Although transportation has been a driving force that provided settlement in the district and the initial reason of the urban transformation, only 7 out of 40 people photographed. Another interesting finding in this survey is the category of “Economy” selected by 15 of the respondents which means that participants are aware of the impact of globalization on the urban transformation. 5 people photographed “Construction Materials” which was not very significant. The most important finding is that, surprisingly, only 2 people indicated the “Policy” applied in the period of urban transformation. It can be suggested that people tend to ignore signs of political power which is profoundly related with the urban transformation.

Finally, it is understood that the reasons underlying urban transformation such as the policy and the transportation are not clearly perceived and described by the respondents whereas they tended to concentrate almost exclusively on the physical aspects of the transformation.

Table 1. Survey Results

Categories	Number of Students	Photo Example 1	Photo Example 2	Photo Example 3
Buildings	39			
Destruction	25			
Nature	18			
Construction sites	17			
Economy	15			
Transportation	7			
Daily life	14			
Advertisements	10			
Construction materials	5			
Policy	2			

8. Conclusion

As a result of the literature review, it is understood that visual documentation of spatial changes is a widespread practice which is usually institutionally supported. However, in Turkey, these visual documentation projects are conducted mostly individually and independently which is quite discouraging for photographers. The increase in rate of change in urban space also affects documentation practices negatively. Although facing difficulties preventing these practices, we aimed to fill a gap in this field with our field study. And we would like raise awareness, inspire and encourage other people who would contribute these kinds of practices.

Our field study unfolds how respondents characterize the urban transformation in the neighbourhoods of Bağdat Avenue via photography. We categorized the photos. The findings reveal that our respondents do not recognize the reasons underlying urban transformation such as policy and transportation whereas, great majority of them demonstrated the physical aspects of the transformation.

Our findings show that documentation of urban transformation should be discussed in a wider range that it is not only related to the physical change in the neighbourhoods, but also intervenes in socio-economic and cultural transformation or vice versa. Although urban transformation in Turkey is mainly driven by economic forces, it is also connected to political ideology and culture. This empirical research shows that the facts and consequences underlying the urban transformation in Bağdat Avenue such as policies and daily life are not adequately comprehended by the focus group.

In conclusion, it can be suggested that it is necessary and beneficial to develop the research and do more extensive visual experiments to analyse the urban transformation in depth, understand it by various comparisons and moreover raise awareness about it. These projects are crucial for countries where rapid urbanization is experienced, thus, they should be done systematically and consistently. They will also serve as reference for analysing further urban developments to find possible solutions for a more sustainable urban environment. This systematically visual documentation can provide a record of urban changes and people's responses to these changes. And, these kinds of empirical researches would help developing an understanding of the urban processes with communities' sense of place over time.

Various urban experimentations with different profession and age groups will also be beneficial to observe the consequences of the urban transformation thoroughly, such as an experiment by using not only photos but also sounds, writings, sketches. These sensual data would be a tool to analyse perception of people on current urban conditions in a broader sense.

As it is discussed in previous part, some worldwide photography projects on urban transformation has been sponsored by governments and private institutions. According to this, it can be suggested that photographers of urban transformation should be encouraged with adequate governmental or non-governmental support to be able to be effective long term. And this documentation approach should not only be limited to a specific area, but should also be conducted in the entire city. This type of information could then be used to keep a historical record.

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